the numerous crests appertaining to the family. The best of these ornamented friezes are at Crewe Hall, in Cheshire, where they are in great variety, and at Aston Hall, in Warwickshire.

Fig. 1, is a frieze from one of the rooms at Montacute, in Somersetshire; here the ceiling is plain, but the walls, up to the lower moulding of frieze, have the usual rich oak framing. An Italian example, somewhat similar to this, though greatly superior in taste and execution, is in the great saloon of the Massimi Palace at Rome, the work of Baldassarre Peruzzi, architect and painter.

A few examples are given in illustration: Fig 2, is from the carved parlour at Crewe. There are fourteen of the oval compartments, each containing a different figure,—such as Faith, Hope, Charity, Religion, Temperance, &c. &c. These figures are not the work of a very skilful artist. Above the cornice is the very curious strap ceiling of the room, and the walls are lined with richly carved oak panelling.

Fig. 3, is the cornice of a low room at Campden House, Kensington; it is of oak, the framing being continued to the ceiling.

Fig. 4, is a frieze from a room at Stockton House, Wilts; this apartment is not above twelve feet in height, the cornice is therefore small.

Fig. 5, is a section of the cornice of the hall at Boston House, Brentford, introduced here to show the method of keeping the rib of ornamented ceiling separate from the cornice of the room.

In conclusion, the numerous pictorial publications on ancient Italian architecture exhibit to us interiors, which in the olden time, formed the type of many of our own, copied, it is true, in a more humble degree, but still displaying much of the spirit and taste of the original.

C. J. R.

SIR JOHN RENNIE'S CONVERZATIONE.

On Saturday evening last, Sir John Rennie, as president of the Institution of Civil Engineers, received the members of that society, and a crowd of men eminent by rank or attainments, at his residence in Whitehall-place, where he entertained them with profuse liberality, and set before them a number of most interesting models and works of art.

Amongst the former may be mentioned one of the biscuit-baking machinery, invented by Grant, and erected at Portsmouth Dockyard. Struvé's machine for ventilating mines by exhausting the upward current in the air shaft, elsewhere alluded to in our present number. Mr. Mellijan's proposed method for conveying railway trains across the river Dee, by means of a platform travelling upon rails fixed on piles across the bed of the river. The St. Katherine's Point and Menai Lighthouses, sent by the Trinity Board. Mr. Robert Stephenson's long boiler narrow gauge locomotive, and the Great Western broad gauge locomotive. Plans of the proposed harbour of refuge at Dover, by Mr. George Rennie. A model illustrating Mons. Hallette's atmospheric system. A model of Mr. Ricardo's instrument for registering the velocity of railway trains.

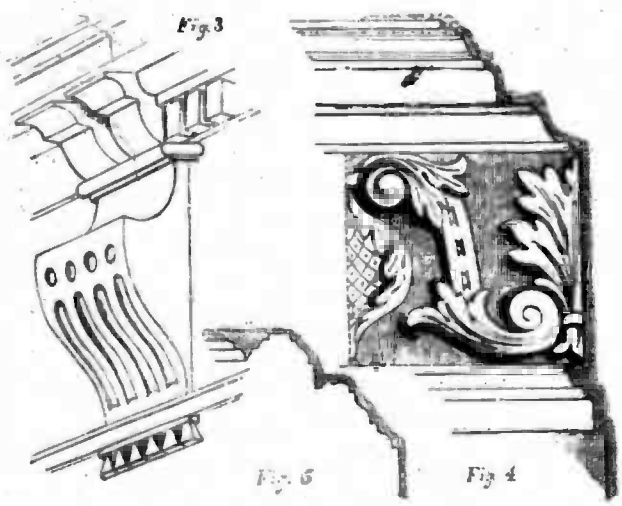
Mr. Oldham's machine for numbering and paging registers at the Bank of England, and also applicable for all tickets where a series of numbers is desirable, excited some attention; as did that of Mr. Rand, for making collapsible tubes to hold artists's colours and scents, which we described some time ago.

Some good specimens of machine wood-carving, by Taylor, Williams, and Jordan, were also exhibited.

The temporary room constructed last season, has given place to one in accordance with the "Buildings Act," elaborately decorated. Sir John opens his house again to night (20th) on the 27th, and on the 4th of July, and is entitled to the best thanks of the institution over which he presides, for thus munificently maintaining its dignity and advancing its interests.

Cork Provincial College.—The Board of Works has approved of the plans for this building, drawn by Sir Thomas Deane. The erection will be very extensive, and in the Elizabethan style.

ELIZABETHAN DETAILS.



JOINTING OF ANCIENT MASONRY.

Sir,—As you occasionally, give some very interesting specimens of the architecture of the middle ages in your useful publication, will you allow a stranger to urge that to aid in the development of the principles upon which the pointed architecture is founded, all the jointing of the arches, jambs, pillars, capitals, and bases should be delineated; this will enhance the value of your illustrations, and from the beauty of construction being first depicted in your professedly practical work, you will ensure the approval of all architects and students in the profession.

Notwithstanding this is the age of plaster, and some will say, "*no matter how constructed, as joints need not be shewn*," in pointed architecture, they are indispensable, all must be real, its constructive ingenuity constitutes one of its greatest beauties.

Where the innovator has not despoiled, nor by insertion destroyed the stability of our ancient buildings, how perfect the arch remains! The *masonry*, worked on principles unerring, retains its pristine elegance, for all the forms were the result of study,—nothing was constructed at random.

The arches in the nave of our small churches will always be found separate, three in number, as shewn by A. When they are of considerable span, as in our larger churches (not in stone counties, as there generally the walls are faced with the same inside and out) a rough discharging arch of rubble stone is placed over the cusped arches, and the walls, also rubble or brick, are covered with stucco for *painting in water colour*.

Only last year a *country* architect was desired by a certain society, to make key-stones to his pointed arches of nave windows and doors of a church, submitted to them for aid towards its erection, in a poor district, and the specification for their construction was altered by the clerk.

Door-arches spring from a solid foundation formed by the capital, which is invariably cut in the angle of a large stone, built in the wall,—hence the capitals and bases (similarly formed) are so frequently found in Norman and early pointed doors without the pillar shafts; the arch-blocks of the doors will be found invariably as in the sketch, B. These are cut into mouldings and ornamented, as in the plan, C.

Early decorated tracery was worked, sometimes partly in the marginal arch, and frequently independent of it; and as Mr. Billings shews, in his Carlisle Cathedral, so beautifully jointed, that, in case of decay, a single stone may be removed, and a new one inserted, without affecting any other part of the tracery stones.

I have found in modern works the most preposterous construction: mitred, and even oblique joints!—the result of ignorance in each case, but in the latter,* combined with obstinate determination to set advice and example at defiance.

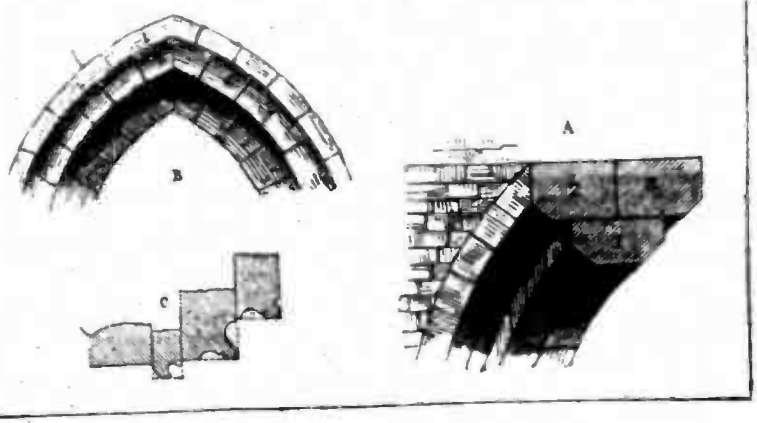
In all old works, we find obtuse angled terminations, or at any rate, none beneath a rectangle, even in the acute-angled combinations founded upon the equilateral triangle.

I am, Sir, &c.,
X.

London, 6th June, 1846.

* A new church-door in Yorkshire, by a junior.

JOINTING OF ANCIENT MASONRY.



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